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JANUARY, 1911
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POTTERY & GLASS

VOLUME VI, No. I.

NEW YORK, JANUARY, 1911

TERMS: \$2.00 per year in advance.
25 cents per copy.

A PLEA FOR CHINA PAINTING

A History of the Lost Art and Some of the Principal Causes for its Decadence

CHINA painting threatens to be a lost art in this country after a reign of perhaps 200 years. We pay a tribute to the worth of it in specious imitations, by means of connecting and filling in chromo lithographs with blotches and splashes of color intended to persuade the ingenuous purchaser that he is obtaining the genuine article, but which, to anyone who has the least artistic feeling, must be in the nature of an insult to his intelligence. We apparently want to have the thing, but we do not want to pay for it. As we are going on in a few years china painting will have disappeared, and let it be clearly understood that if a revulsion of feeling or of fashion takes place, the public will ask in vain for skilled work.

The technical difficulties of china painting are great, far greater than those of oil or water-color painting on canvas or paper. In these the colors are supplied mixed and prepared for use, and, what is perhaps more important, of the tint required for the finished production. In the case of porcelain colors, not only is the exact consistence of the colors of great importance, but the artist has to calculate the exact effect of the colors when they have passed through the kiln, which is a very different thing from their appearance previous to the "firing." It is extremely difficult, and is, indeed, seldom attempted to finish a painting of any complexity without two or three firings. Also it will be readily understood that firing is anything but an exact science, and the artist is more or less at the mercy of the kiln man, and of the elements. In spite of these difficulties and hazards, a fine piece of china painting is a delightful and enduring work of art, and it is a thousand pities that so delicate and enchanting a process should be allowed to sink into desuetude.

The earlier china painters' methods were—probably unconsciously—based on Oriental principles, yet with an original and distinctive development. Theirs was not the slavish imitation of nature; referring more particularly to floral decorations, they developed, a kind of conventional method of depicting various flowers and foliage, and the student, or apprentice as he was called, was trained in the method of depicting

them in the recognized manner. Thus he would devote weeks to the perfecting of the manner of painting the rose, which required much dexterity and patience. The particular pigment in which these flowers were painted was of a peculiar viscid and gummy nature, and required much careful preparation with tar as a medium. The color was painted a fair thickness, and then the camel-hair brush was washed and the petals indicated by the process of taking out the superfluous color as required. Among the favorite flowers to which special attention was devoted were the pansy, tulip, anemone, poppy and convolvulus. Anyone who has examined carefully good specimens of old Crown Derby, Worcester, Coalport, or Staffordshire, must have been struck with the extreme distinction and grace of some of these flower groups. It may be said without fear of contradiction that there is not a china painter in the country to-day who can imitate successfully the best examples of these men's work. It is true their abilities had a somewhat narrow range, but within those limits they were supreme. Their work, modest and painstaking, had nevertheless a character and a stamp of what might be called, paradoxically, a collective individuality. It was the evolution of a style. It was distinctive, and remains to-day in our cabinets and museums a reproach to us in our decadence. There is a curious unity of style not only in the floral but in the figure subjects, as may be noticed in comparing the Dresden and old Sevres with the early Staffordshire and Crown Derby, and it will be observed that the subjects were usually enclosed in panels, or in the case of plates, in small sprays or groups. It was not until the middle of the last century that a broadened idea of the possibilities of china painting began to prevail. The development spread rapidly, and in the period from 1860 to 1880 reached its highest level. Among the many foreign artists who were attracted by the advantageous conditions prevailing in Staffordshire may be mentioned Hurten, Mussill, Boullemier, Jahn, Henk, and among the native-born Allen, Coleman, Pilsbury, and Mitchell.

The tendency towards what may be termed a more

direct imitation of nature prevailed; the old cramped conventional style was abandoned; larger and more ambitious works were carried out. Huge vases, covered with floral or figure decoration painted in natural colors pictorially, appeared, for which high prices were obtained. Mural decorations on tiles in the same styles with life-sized figures were also executed extensively.

A lengthened period of depression in trade following this glorious time caused a considerable set-back to this development. Possibly over-production also had something to do with it. Anyhow, the melancholy fact remains that china painting as an art gradually but surely pursued a downward course, till at the present day it is safe to say that there is less genuine artistic painting in Staffordshire than has been the case for at least a century.

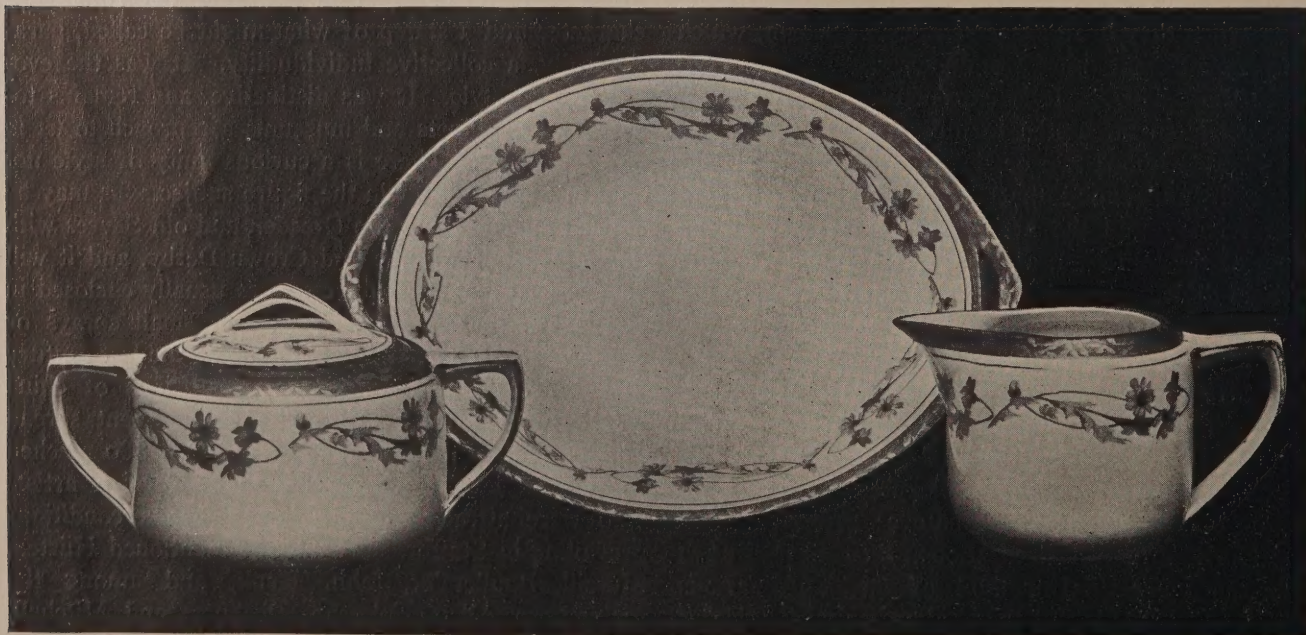
To point out the reasons for this unfortunate state of things is at best a thankless task. Foremost, perhaps, we may point out the absolute lack of interest displayed by those in the higher walks of life in high-class pottery generally. What interest there is seems to be devoted to the acquirement of antique ware, which, though interesting from a historical point of view, is of little value, with some exceptions, from an artistic one. A more serious point is the approximation of cheap and gaudy imitations to what are called "hand-painted" goods, and till the public are better educated in the purity of art we cannot hope for improvement. It is also a fact that the strenuous conditions of trade and the competition in the production of cheap and every-day articles, leave the manufacturer little time or inclination to use his capital in speculative artistic goods, and the unfortunate part about it is that if any high-minded potter in the near future decides to adventure into the realms of art, he will have extreme difficulty in finding the necessary qualified artists to carry out his laudable endeavors.

The number of apprentices being trained in pottery

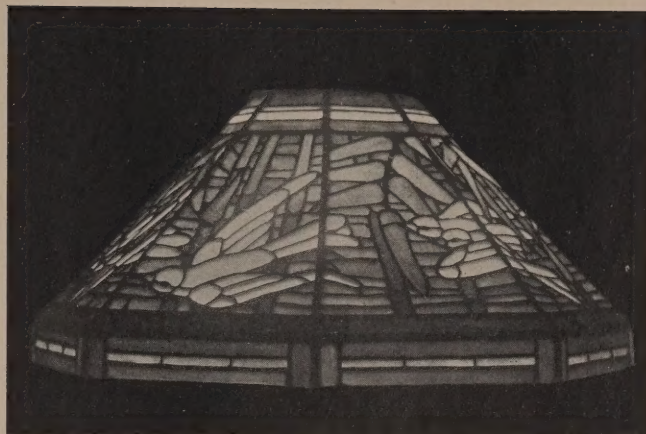
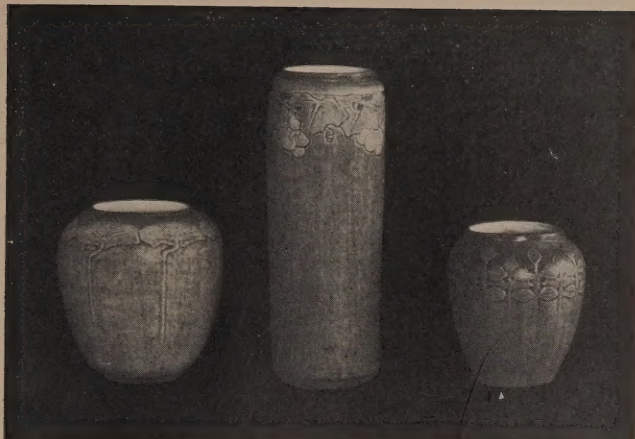
painting in the pottery district alone 35 years ago would amount to at least 200 at a moderate estimate; and it was not an apprenticeship of the loose and accommodating nature that prevails at the present day in other branches of the industry. At the leading manufactories the indentures were duly signed and stamped, and contained conditions compelling the attendance of the apprentice at the local school of art, and other stringent conditions relative to the hours of labor, while the wages for the first few years were totally inadequate to maintain the young aspirant in the simplest way. By the time the term of servitude was accomplished, the unfortunate artist, unless exceptionally gifted, found that employment had become exceedingly precarious. Manufacturers being only human, the supply of apprentices unlimited, and orders diminishing, they naturally gave the preference to the older apprentices, of whose remuneration they took a considerable percentage. It would be interesting to trace the subsequent career of a large number of these misguided individuals whose hopes were doomed to be shattered so rudely. Some, no doubt, managed to secure positions as decorative managers of a sort, others had to accept situations where the class of work was such that their previous training was of no avail—indeed, a positive stumbling block; and others, probably the majority, drifted into other occupations, after having absolutely wasted eight or ten years of their lives at the most valuable period.

So commercialism claims its victims. Whether a revival of the art will come about in the near future is a difficult question to answer, but one thing is certain, that pottery painting of a high class is not a mechanical thing that can be produced at a day's notice, and when the cry goes forth for the artist, it will be in vain—he is going fast and will soon disappear, and his place will know him no more.

This article appeared in *The London Pottery Gazette*, and is reproduced by request.



Collection in Goldenrod—French China Company, 66 West Broadway, N. Y.



Vases with new matt effect—Lamp Shade in bird and bamboo design

THE NEWCOMB POTTERIES

Where an Industrial Need Has Been Adjusted to Commercial Purposes

IN one respect, at least, Newcomb College, in New Orleans, La., occupies a unique position among sister institutions in that the art course has developed into a well established art industry. The establishment of this branch of training resulted through the necessity of providing a working field for graduates in design.

A small pottery was installed in 1896, raw clay being brought from Bayou Boguefalaya, near Biloxi, Miss. The first sign of public recognition came in 1900, when the World's Fair at Paris awarded a bronze medal to a simple collection which had been hurriedly gathered together and sent across the sea. Since then, recognition has been frequent. The present building is a revival of the Spanish-Colonial type of architecture, one of the types which give color and character to the architecture of old New Orleans. Stucco building, red tile roof, hand wrought railing, newel post of brass, hedges of Yucca or Spanish Bayonet, and huge live oak trees give a sympathetic setting to the work performed therein.

As the absence of a field for designing brought forth the school of pottery, the difficulty of fitting pottery lamp bases with suitable shades, gave rise to a second art industry, designing for lamp shades. In completing a lamp which she had decorated, a student planned and executed a shade of pierced brass. This proved so satisfactory that other students, elaborating upon the initial plan, took up the work and followed it until it had developed into a special and separate department.

Metal shades were satisfactory only when the lamp base was of terra cotta, with an opaque glaze of green, bronze or black. The problem, where painted bases were concerned, gave rise to the adoption of leaded glass and students were taught the "ungentle art" of glass cutting. The making of these shades became an established industry, many designers specializing in the craft and carrying the work far beyond its early conception. In making the shades, a wooden form of a

shape identical with the shape of the proposed shade, is covered with thin paper upon which the design is drawn. Lead "comes" are cut to fit the lines of the design, and cardboard shapes cut to exactly fit the spaces between the leaded lines. These cardboard patterns are placed upon sheets of glass and traced about with a diamond, the glass shapes are placed between the lead "comes" on the form and the sections closed with solder. Fire and lamp screens are made very charmingly now, and very soon leaded glass windows will be undertaken.

A strict supervision over ceramic products has always been maintained in order to prevent an over development of the commercial spirit, which was an evil greatly to be avoided. Positions far more remunerative, such as teaching or doing a more commercial art work, have frequently been refused by decorators because of the freedom and love for the work at the pottery, its beautiful surroundings and pleasant associations. Designers, whether graduate or student, are paid monthly, however, for such work as is placed in the salesroom, after a reasonable percentage has been retained by the school for necessary expenses. For pottery workers, the average pay roll is three hundred dollars per month.

A second consideration, adding greatly to the individuality of Newcomb pottery, is in the selection of design. With the idea that the adornment of objects made from local raw materials should likewise represent the place of its activity, decorative *motifs* were selected from vegetation indigenous to that section of the South. The floral forms used are simple. They show the plant as a whole rather than a section or the detail of a flower. *Motifs* are applied to wares by various methods modeled in low relief, incised, painted or a combination of the three.

In color compositions of paste and other technical requisites have established a blue-green tone, and although this is a characteristic blend, it is not to be understood that it alone bears the mark of Newcomb College, a prominent exception existing in pieces hav-



Vase in clear glaze—Newcomb Pottery

ing a soft yellow gray body. In pieces not particularly intended for decoration, there is a wide independence of selection. The new semi-matt effect just being perfected is eliciting great admiration from various sources. The matt pieces resemble those with bright glaze except for the dull finish and slight change of color. They are quite unlike the matt glazes of other potteries.

The shapes of the vessels, as a rule, equal in simplicity the decorative motifs and colors employed. These are determined first of all by requirements of solidity and service and afterward softened and refined by lines and modeling. Although some of the shapes recall Egyptian, Greek and Roman jars and vases, more of them are as necessitated by structure, and that which is simple and familiar appears to hold preference over that which is equally good, but rare and more complex.

A third important consideration provides against degeneracy in the products of the school in that with the exception of the college cup, each piece must be original and never duplicated.

Elementary pottery making, preparation of clay, the formation of the ware, glaze making and firing are taught in lower grades of the school. An elaborate course is given to special students where turning, glazing, the compounding of various types of glazes and bodies and ceramic calculations are considered. The combination of a professional plant, with the experimental and theoretical work, is unique and of great value. Every piece of work is examined and judged by a faculty board, and only work of a given standard is permitted to enter the salesroom or to bear the college mark of distinction.

In this way the Newcomb Pottery has solved the problem of meeting an industrial need, at the same time adjusting it to commercial purposes.

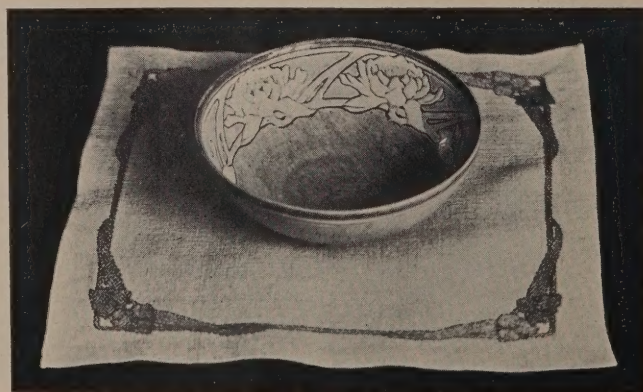
Thomas Robinson has been elected president of the Colonial Pottery Company, of East Liverpool, Ohio.

National Society of Craftsmen Exhibit

THE annual exhibition of the National Society of Craftsmen, which had been open at the galleries of the National Arts Club in New York City since early in December, came to an end with the old year. The pottery exhibit, which is said to have been the best shown in many years, occupied the Nineteenth Street section of the galleries. In all some thirty collections were shown. The approaches to the pottery display were marked by three large Chinese jardinières. One, of Turquoise blue, with flowers in slight relief, dates from the decade 1426-1436; another of plain green is accredited to the period 1661-1722; and the third, green with yellow flowers and branches in heavy relief, is of the Ming era. In a cabinet near by, a loan exhibition of Chinese pottery of the Han dynasty (202 B. C.-220 A. D.), attracted much attention. This consisted of an incense tripod, a tripod in silver iridescence, a vase with handles carved in relief, another with shoulder borders of grotesque animals, a pottery model draw-well, with pulley and water-bucket, a stable, each detail treated with accuracy and skill, and the model of a grain tower, the most interesting piece of the collection. The tower is placed in a bowl-shaped vessel and at one side of it. A stairway on the outside of the bowl leads to a rectangular entrance to the tower. The roof is rectangular. Below, on the inner side of the tower, is a small opening, in front of which is a clumsy animal, evidently a pig. This had been moulded freehanded and stuck onto the bottom of the piece while still wet. In fact, stairs, tower, roof and bowl were made separately and only the latter by use of the wheel. The clay used was of light reddish hue and the outside of the piece had originally been of a green glaze.

The work of members included Van Briggles tiles with delicate landscapes and a table of purple iridescent vases. Leon Volkmar exhibited a large green vase and many smaller ones. The Misses Penman and Hardenbergh had hand formed pottery, fired in their own kiln last summer.

A collection entitled "Freaks of the Fire" deserved a better position than was given. Twelve pieces illustrated various errors in firing. A cherry blossom piece showed the result of too much smoke; a blood red piece, the result of different kinds of gases being



Bowl in Floral Design—Newcomb Pottery

constantly played on an object; and a two-handled piece showed the result of a round cup being heated beyond its shape.

Of special interest to readers of Pottery and Glass was the exhibit of Charles Binns, director of the New York State Ceramic School of Alfred, N. Y., consisting of 14 pieces of stoneware: a large bottle, in sea-foam mat, a Balustre vase in bronze; a large jar in chestnut; a covered jar; a Fuseli vase, in silver; a cylinder, gray crystal; two vases, in moss crystal; a Balustre vase, poplar and blue crystal; a small jar, peach crystal; a bottle, blue crystal; a gourd, butternut; a bowl, squirrel gray; and a low bowl in mouse gray.

Stoneware, or as it is named by the French, Grès,

belongs technically to the class of once-fired wares, that is, the body and glaze are brought to perfection in one and the same burning. The body is an ordinary fire-clay such as is used in the manufacture of light colored brick, and all the pieces shown are made on the potter's wheel. The glaze is composed of feldspar, lime, and clay, and in producing the colors there are used the oxides of cobalt, iron, nickel, chromium, zinc, titanium, molybdenum, and tungsten. The heat of burning is 1300 degrees Centigrade.

John R. Bacon exhibited a collection of colored glasses prepared by a new process. The preparation eliminates the necessity of leading and the colors may be blended or definite.

WOMEN POTTERS AND DECORATORS

An Account of Their Important Work in the Development of the Ceramic Art

FROM time immemorial women have played an important part in the industrial as well as social progress of the world. Mostly every sphere of endeavor has felt the beneficent or baneful influence of woman, and while there are countless records of her pernicious social and political activity, we have yet to discover an industry, an art or a science that has not profited directly or indirectly by the advent of women investigators and workers. This is particularly true of the manufacture of pottery. From the very earliest periods women lent a hand in producing the pottery of the ancients, not only in the practical preparation of the clays but in touches of decoration that are so characteristically feminine that no student can deny the evidence of a woman's handicraft. The ceramic art, because of its decorative possibilities and artistic latitude, is one that has always appealed to the refined instinct of women, who have since the inception of the craft evolved some beautiful specimens and accomplished notable improvements in the technical branches of the work.

The patron saints of pottery were women. Ste. Justa and Ste. Rufina, who lived in Seville about the year 300 A. D., were the Christian daughters of a potter, and made their living by selling his earthenware, and gave all their proceeds, except what served to maintain a bare existence, to the poor. Certain women who worshipped Venus came to buy vases for idolatrous purposes, and were refused, the sisters saying their wares were for the service of God, and not for idols, whereupon the women broke everything in their stock. The sisters retaliated by seizing the statue of Venus, which they smashed and threw to the dogs, and were promptly taken by a mob, carried to the prefect and condemned to torture, as they boldly avowed themselves Christians. They were declared saints, and have been painted as such by Murillo, Zubarau and other famous artists, the Duke of Sutherland owning two beautiful half-length figures of the sisters holding their palms and "alcarazas."

One of the first women engaged in the manufacture of pottery was the "Fair Chow," daughter of "the venerable Chow," who lived some time during the Sung Dynasty (960-1126), and was noted, like her father, for "white and violet" porcelain. The "Fair Chow" had an especial talent for gourd-shaped bottles for flowers, for which she obtained very high prices. In Italy a remarkably beautiful vase was found of ancient Roman origin, which is "signed" by a woman, Tascilla Verticisa. There are other specimens of her designs which are very valuable and eagerly sought for by collectors.

One of the best known decorators of porcelain was Angelica Kaufman, who was employed by the Dresden manufactory. And it was through the agency of Mme. Daruet, of St. Yrieix, that the kaolin was discovered, which is used in the making of hard porcelain. To a servant woman in England, somewhere in Staffordshire, belongs the honor of the discovery of glazing earthenware by the use of salt, and this through the accidental boiling over of the brine in a pipkin. One of Josiah Wedgwood's best decorators was a Mrs. Wilcox, daughter of Thomas Frye, of Bow, who also painted china. Wedgwood engaged her in 1769 to do the figures and groups on his celebrated Etruscan ware, and also to assist on the Russian creamware service that established his world-wide reputation. The designs upon this showed English landscapes, principally of renowned places or country seats of men of note.

The maker of the famous Henri Deux ware was Helen de Hangest, for long unknown, so successfully did she conceal her identity; and a Mrs. Warburton, of Cobridge, England, made improvements in creamware in 1751, which was some time prior to the time when Wedgwood took it up and perfected it. Even earlier were the efforts of Francoise Blateran, recognized as being of great value in the manufacture of faience. She obtained the privilege of making it as early as 1738. Marion Durand gently forestalled her,

as she carried on the manufacture of this same ware in 1564, succeeding her husband, Masseot Abaquesne, who is the first Rouen potter to go on record. A Spanish woman, Donna Maria Salvadora Dideer, is responsible for the exquisite tiles in the Chapter House of the Cathedral of Sargossa. "Julianna, the Potter," sold to Queen Eleanor, wife of Edward I, 300 pitchers. Mme. Spero, a widow, founded the Baden porcelain works, and Mme. Chincanneau established a porcelain manufactory in Paris in 1722. The talent of the women artists of Sevres is unquestioned, and in England both Lady Diana Beauclerc and Lady Templeton were celebrated for the same gifts.

The disquietude of France during the eighteenth century is responsible for many women potters. Titled women, suddenly made widows by the chop-your-head-off state of politics that prevailed at that time, were forced to become breadwinners, and turned to commercial uses talents that had been acquired as accomplishments. The interest of women who were not actual workers has also aided in the development of the ceramic art, enabling it to live through some troublesome periods. Bernard Palissy, for instance, when driven from Saintes, was protected by Catherine de Medici, who established him at Paris, and often visited him at his works in the grounds where now are the gardens of the Tuileries. Marie Therese expended large sums upon the Vienna manufactory; Empress Elizabeth of Russia, bought and carried on porcelain works near St. Petersburg, and Queen Charlotte patronized Wedgwood; hence the creamware was called "queen's ware," by her order. Mme. de Pompadour influenced Louis XV to establish porcelain factories in France, and thus save money that would have been spent for British china.

Imports vs. Exports

IT should be a source of particular gratification to our national pride to read in our esteemed contemporary, the "Pottery Gazette" of London, a report on the earthenware situation of San Francisco, forwarded to the home office by His Majesty's consul-general at that port. We learn, for instance, that the demand for earthenware in the California city is met in equal proportions by the manufacturers of the United States and those of the United Kingdom. In a consular discussion of the vicissitudes encountered by the British product we are informed that ten years ago the bulk of the demand was supplied by the United Kingdom, but that soon thereafter the domestic manufacturers improved the quality of their productions and took the lead. This tacit acknowledgment of commercial defeat is offset by the observing consul-general in a later paragraph of the same report wherein he says that the foreign potters soon recovered their equality in this particular market through the introduction of a ware superior to that produced in this country.

There is, of course, no exceptionally keen competition between England and America for the control

of the earthenware market of San Francisco. The competition is general and not territorial, and involves all the pottery-producing countries of the world. What was noted by the British official might be observed by the representative of almost any government in any part of the States. The domestic manufacturers in every department of pottery production are accepting the best efforts of the European potters as an inspiration that is fast leading to the production of ware that is contributing to the difficulty of outside competition. In some lines the home manufacturers can never aspire to the perfection that obtains in the imported wares for reasons that are utterly beyond their control. Where, however, the material and labor are available, pottery more than approximating the European output is being manufactured, and when we reflect that the pottery industry in America is in comparative infancy, and that the situation was once almost absolutely dominated by foreign interests, an appreciation of the strides made by the domestic makers can easily be arrived at. There is, however, food for regret in the fact that the American potters permitted their English brothers to recover the lost ground; in this the Britons were assisted, too, by the facilities afforded by improved routes to the Pacific coast. The United States has already demonstrated ability to produce within its own borders not alone enough commodities for home consumption, but an appreciable excess for exportation. This foreign commerce is fast embracing many items that were once of foreign birth and distinctly American pottery in large quantities may some day be included in the general category of articles for export rather than import.

Germany has made good progress in recent years in porcelain of Oriental style from Altwasser in Prussia. In direct competition with these are the coffee cups and toilet articles made at Dalwitz near Carlsbad. Articles of superior quality at higher prices are imported from Mettlach in Prussia.

Belgium occupies the first position in the Smyrna market, because the Belgian goods are much cheaper than those of other countries. The principal articles imported from Belgium are cups and plates of all kinds. The average prices of porcelain articles are as follows: Dinner services, in faience, \$12.16 to \$16.54; in porcelain, \$30.17 to \$44.77; tea services, \$2.43 to \$8.40; toilet services, \$1.95 to \$8.40. Enameled utensils for cooking and for toilet purposes are also imported.

Japan sells only a small quantity of porcelain articles, and the costly tea services, vases, etc., from Yokohama are only bought by wealthy people.

Porcelain art ware rarely finds purchasers at Smyrna, as persons desiring such articles buy direct from the European manufacturer.

Glassware and crockery to the value of £3,441 were imported into Fiji Islands last year, as compared with £3,486 worth imported in 1908.

RETAIL TRADE NOTES

ONE of the most important items of trade news in Pittsburg, Pa., during December, was the announcement of the incorporation of the B. White Company, at \$1,750,000, to conduct a general department store. Mr. White has for a long time been formulating plans for an enterprise such as has now been perfected and which will be placed in execution at once. The new building at Ohio and Sandusky Streets is admirably fitted for a department store. It has eight floors and a basement and provision for the addition of four more floors. Every line of goods known to a department store will be carried by the new firm.

Negotiations are pending in St. Louis, Mo., for the acquisition by the H. B. Claflin Co., New York, of the Scruggs, Vandervort & Barney store, located in the Syndicate Trust building at Olive, Locust and Tenth Streets. An effort is being made to purchase two-thirds of the Scruggs stock. If the offer is accepted, the store will be enlarged by the acquisition of a part of the adjoining Century building. Should the present negotiations be without result, it is possible that the Claflin company will establish a separate store. The Scruggs store has one of the best china and glassware departments in the city.

The construction of a new store for Bigelow, Kennard & Co., of Boston, Mass., on the site of the present building at West and Washington Streets, will be taken up at an early date. To avoid interruptions to business the new building will be erected in sections. The edifice will be of a French type, in marble and terra cotta, from designs by Henry I. Cobb, of New York. It is understood that the lines of china, cut glass and art pottery will be extensively increased.

The Bernard Crockery Company, of Denver, Colo., has announced its removal to 1748-1754 Lawrence Street. Increasing business made it necessary for the firm to seek larger quarters and the new and convenient location offers more than double the old floor space.

A large department store is to be established in Edmonton, Alberta. The company is already negotiating for a suitable site and it is said that a million and a half will be invested in the building and stock at the start.

The largest assortment of china ever displayed in a

Pittsburg department store, was that shown by the Horne store during the holiday business. Robert Orr, buyer in the china department, has resigned to take charge of a branch store for Kinney & Levan, in Columbus, Ohio.

A new store has been opened in Boston by the Addis-Addie Company. The establishment is of a new type for Boston, nothing of a greater value than fifty cents being carried in stock. There is a well-stocked china, brass and glass department.

George Walther has taken over the china and glass department of the Bailey Company of Cleveland, Ohio.

Herbert G. Vail has purchased the crockery stock of Edward A. Hegeman, of Oyster Bay, L. I., and will carry it in conjunction with his housefurnishing business.

The Arcade, Ltd., of Hamilton, Ont., will tear down the old buildings formerly occupied by the Canadian Co-operative Concern, Ltd., and will erect a modern department store on the site.

George Schlude & Sons, of Poughkeepsie, N. Y., are enlarging their store and will add a crockery department.

The John C. Lammers department store in Peoria, Ill., has been purchased by the Koons Department Store Company.

As was indicated in the December issue of Pottery and Glass, the crockery and glass departments of the Seigel-Cooper Company are to be moved to the Greenhut store across the street. The new location will be on the first floor.

The crockery stock room of Mandel Brothers in Chicago, has been moved into the Montgomery-Ward building on Michigan avenue.

Johnston Brothers, among the largest bar glassware jobbers in western Pennsylvania, are now located in their commodious new quarters at 122 Fourth Avenue, Pittsburg, Pa., where they have greatly increased facilities and are better prepared to look after the wants of their many patrons. They report a good trade with encouraging business prospects.

Imports at the Port of New York, 1909-1910

THE fact that china, earthenware and glassware imports at the Port of New York for 1910 exceeded those of 1909 by almost \$400,000 may be taken as an additional indication of improved business conditions, not only in the city but, since New York is the pulse of the nation, throughout the country. The largest increase, \$176,091, was in earthenware, and the smallest, \$41,536, in china. While the general increase was apparent throughout the year, the months of April, May, June, July and August, 1910, in china and January and July in glassware showed a decrease compared with the same months in 1909. This was offset by a large increase in china and glassware imports during March. The following figures will be found interesting:

Month.	China.	Earthenware.	Glassware.
January, 1909	\$213,161	\$40,597	\$133,899
January, 1910	251,130	53,864	117,305
February, 1909	170,185	24,113	193,218
February, 1910	173,781	48,630	119,531
March, 1909	199,213	40,379	111,428
March, 1910	345,470	63,775	140,035
April, 1909	377,296	46,866	129,327
April, 1910	284,628	67,270	144,304
May, 1909	318,038	52,251	107,005
May, 1910	237,208	59,916	114,232
June, 1909	343,408	40,870	110,686
June, 1910	298,447	49,695	112,802
July, 1909	516,630	58,201	149,901
July, 1910	479,315	75,661	144,830
August, 1909	388,661	61,062	167,494
August, 1910	369,345	64,641	171,677
September, 1909	333,054	62,623	137,397
September, 1910	384,548	75,231	158,614
October, 1909	450,644	73,712	163,810
October, 1910	486,783	95,559	165,140
November, 1909	329,856	58,643	110,260
November, 1910	335,636	76,877	142,287
December, 1909	245,740	63,741	127,281
December, 1910	281,131	68,030	162,832
Total Imp., 1909	\$3,885,886	\$623,058	\$1,541,706
Total Imp., 1910	3,927,422	799,149	1,693,589
Monthly average, 1909	\$323,824	\$51,755	\$128,475
Monthly average, 1910	327,285	66,595	141,132
Increase	\$ 41,536	\$176,091	\$151,883
Total increase	369,510		

Imports at the Port of New York

Week ending.	China.	Earthenware.	Glassware.
December 3	\$ 73,560	\$10,646	\$32,626
December 10	56,261	11,014	42,527
December 17	27,459	13,704	16,934
December 24	55,877	18,012	33,640
December 31	67,974	14,654	37,105
Total	\$281,131	\$68,030	\$162,832
Same period 1909	245,740	63,741	127,281

Ancient and Modern Glass

WHILE the United States can only claim to have been one of the few countries which have during the past century contributed to the growth of the world's glass industry, it is nevertheless certain that her

share both in the expansion and the setting of a higher standard of quality (except in the case of window glass) has been in excess of any of her foreign rivals, while in the prompter exploitation of new ideas, enlarged productivity and the displacement of manual labor by mechanical means she is unapproached by any glassmaking country on earth.

The practical American of today cares little about ancient glass, and is quite indifferent as to whether Egypt or Phoenicia should stand first as the ancient and forgotten fabricators of the fragmentary beads, tear bottles and idols' eyes that have been exhumed during silent centuries from among the alluvia of dead cities or the ashen wastes of extinct volcanoes.

Passing by all the legendary romance of the ancient art of glass, it is settled that Egypt and Phoenicia have shown the oldest specimens of the glassmakers' art, and that from thence the industry was transplanted to Assyria, Greece, Carthage, Italy, Rome, Byzantine, Gaul and Spain. France and Germany, England and the British Isles, Persia, and China and Japan, have all in their turn been more or less prominent as makers of ancient glass.

The history of glass can be definitely traced back to the Pyramid period in Egypt (2450 B. C.), since the list of articles placed in the western pyramid mentions "glass which might be bended and not broken" from which shadowy and doubtful allusion modern authors have derived all the nonsense they have written about flexible and malleable glass; while the earliest traces of glass ever discovered are the fragments found in the ruins of Memphis, built by Menses, first king of Egypt, who reigned 5004 B. C.

Of the color and quality of all the ancient glass a vast amount of learned lore has been written, for which there is no foundation in fact, whatever. All of the ancient glass was colored, owing to the impurity of the ingredients used, the primitive state of chemical knowledge, and the limited number of coloring oxides and decolorizing agents accessible. Pure, clear, white crystal glass, which is the perfection and greatest achievement of the glassmaker's art, was entirely unknown to the ancients, and while some of their hand-blown vases, imitation gems, artificial pearls, precious stones and mummies' eyes indicate the possession of great skill on the part of a limited number of high-class workmen, nothing in shape, style or finish has yet been found that is in any way superior to the ordinary off-hand work of the modern glass worker.

Modern glass manufacture dates from the 12th century, from which time forward to the 16th century the glassblower's art reached its greatest possible perfection in those vari-colored masterpieces with which Venetian artists supplied the courts and castles of Europe, and from thence has sprung the art of enameling, painting, staining, engraving, cutting and silvering, while the mosaics of Murano stand as the most exquisite products of the art which hand of man has ever fashioned.

Today, the chief glassmaking countries of Europe,

(Continued on page 21.)

GLIMPSES OF GLASS HOUSES

Being a Page of Short Notes of Business Affairs at the Different Factories

BUFFALO, N. Y.—The Continental Cut Glass Company is now located in this city, having removed here recently in order to secure more commodious quarters.

Byesville, O.—The Cambridge Glass Company has completed numerous repairs to its plant, among them the installation of electricity. Among new patterns being gotten out by the company are the semi-Colonial line and the Rock Crystal Scotch Thistle design.

Corning, N. Y.—The plant of the Steuben Cut Glass Company was visited by a \$20,000 fire early in December.

Clarion, Pa.—The Pearl Glass Company is operating fifty-two shops at full time turning out flint and amber ware.

Fairmount, W. Va.—The Monongah Glass Company will make extensive improvements to its plant, involving an expenditure of several thousand dollars. New tanks and furnaces are among the proposed improvements.

Fairmount, W. Va.—The plant of the West Virginia Glass Company, recently destroyed by fire, will be rebuilt. The plant will continue to make fancy glass novelties.

Follansbee, W. Pa.—The Jefferson Glass Company has opened a paste mould shop.

Great Bend, Pa.—Work is progressing rapidly on the construction of a building for a new cut glass factory to be located in this city.

Hartford, Conn.—The directors of the United States Art Glass Co., have voted to go out of business and the creditors have been notified to file their claims with Charles H. Dresser, one of the directors. The firm succeeded to the business of the United States Art Bent Glass Co.

Kokomo, Ind.—The D. C. Jenkins Glass Company continues to operate its entire fifteen shops. Only the necessary holiday shut down was made.

Millersburg, O.—Improvements entailing an expenditure of approximately \$25,500 are under way at the factory of the Millersburg Glass Company, according to a statement of J. W. Fenton, the head of the firm. The improvements will double the force employed and largely increase the output of the factory.

Moundsville, W. Va.—Work on the new office building which has been under construction at the Fostoria Glass Company's plant during the past few months is practically completed. The building is a brick structure and is three stories high. The vacancy made in the old building by transferring the office force will be filled by the etching room.

Moundsville, W. Va.—The space occupied at present by the Mound City Cut Glass Works is rapidly becoming inadequate and it is probable that additional buildings will be constructed early this year.

Muncie, Ind.—The plant of the Muncie Glass Company, which were destroyed by fire, will be rebuilt by Charles Boldt, who for the past six years has made his headquarters in Cincinnati, Ohio.

Newark, O.—A. H. Heisey & Co. are operating three furnaces, giving employment to 34 shops. Of these 23 are making a general line of pressed tableware which bears the famous "Diamond H." trade mark of this well-known firm. Ten shops are turning out shades in great variety for the Holophane Co.

Philadelphia, Pa.—The Quaker City Cut Glass Company has discontinued its Chicago office.

Pittsburg, Pa.—The Johnston Glass Company has moved to its new location on Fourth Avenue. Large lines of tumblers and steinware are being carried.

Pittsburg, Pa.—The show rooms of the Oriental Glass Company have been thoroughly remodeled and refurnished.

St. Louis, Mo.—James D. Bergen, Charles B. Bergen, and W. T. Bergen, have severed their connection with the J. J. Niland Company, of Meriden, Conn., and will start a cut glass factory in this city.

Wheeling, W. Va.—The Central Glass Company will show an extensive new line of glass novelties during the present month. Rock crystal is to be a new production of the company. No exhibit will be made in Pittsburg.

Philadelphia, Pa.—J. Hoare & Co. will open a ten-day display at the Hotel Henry, Pittsburg, during January.

Pittsburg, Pa.—The United States Glass Company declared its quarterly dividend of one per cent. on January 5. Five new patterns are being brought out this

month. The *Empress* pattern is a new etched blown stem line and "Techo" is a new heavy *Colonial* line. The firm is issuing a catalogue containing 388 pages and 3,000 illustrations.



Wheeling, W. Va.—The Haskins Glass Company will open a display room in the downtown district of Pittsburgh. Robert W. Kearns has been appointed representative for western Pennsylvania.



Connellsville, Pa.—Ripley & Co., Inc., have placed their plant in full operation and are busily engaged in turning out a general line of tableware. The plant is under the supervision of D. A. Ripley. Conrad Schumacher is factory manager. It is said that work is to be started at an early date on the construction of an additional furnace.



Bellaire, O.—The Imperial Glass Company has been enjoying a steady run with business conditions encouraging. Thirty-two shops are busy on a general line of tableware and fourteen on iridescent or sprayed ware.



Dunkirk, Ind.—There was a slight fire in the Indiana Glass Company's tableware plant during Christmas week. The blaze was extinguished before much damage was done.



Glassport, Pa.—Factory O of the United States Glass Company has been placed in operation, giving a capacity of twelve factories devoted to the manufacture of tableware and specialties.



Williamstown, W. Va.—Trade affairs at the Fenton Art Glass Co.'s factory are progressing nicely. The plant was closed down but one day for Christmas owing to the many orders on hand. A steady run is in prospect for next year.

French China Company in New York

The French China company, of Sebring, Ohio, has opened an eastern office at 66 West Broadway. Alex. Yokel, general manager east of the Mississippi river, will be in charge. Fifteen salesmen started from the New York office on January 3 and by February 15, forty men will be in the field. H. Gerson, who is at present handling the newspaper premium business in the larger eastern cities, will be general sales manager in charge of these men.

The factory in Sebring is working day and night to supply the large demand for premium specialties and is planning to take over a new pottery in anticipation of a large eastern business. The principal business of the French company is in premium goods and it is said to be the largest premium and specialty house in the United States. During November there was shipped from Sebring, \$437,000 worth of pottery.

A popular new pattern for 1911 is the *Golden Rod* with an incrustated golden work border and decoration

of golden rod. The *flow blue* pattern has been one of the largest sellers. The samples displayed at the New York office are entirely new.

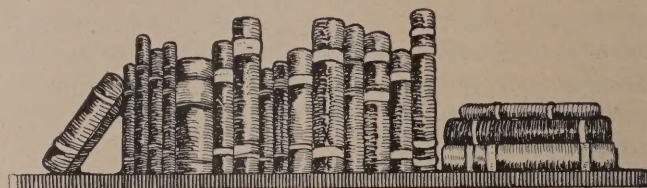
The officers of the French China Company are: O. H. Sebring, president; E. H. Sebring, vice-president, and W. H. Jones, secretary.

A Pottery Course at Buchtel College

Professor C. M. Knight and his assistant, Professor H. E. Simmons are preparing to install the apparatus for the course in clay working and pottery which will be started at Buchtel College, Akron, O., in February, if enough students express themselves desirous of electing the course.

While equipment in this line will not be complete it will be sufficient to give the students a good idea of the work and enable them to fit themselves for work in the factories of the city.

Several furnaces will be installed for the use of the students. The rest of the equipment which will be elaborate, will not be put in at once, as the pottery men of the city have volunteered to allow the college people to use their apparatus for doing the work.



Recent Publications

Any of our readers desiring copies of the publications reviewed in this column may obtain them by forwarding to us the publisher's price together with the necessary postage.

A valuable addition has been made to ceramic literature in the publication of "Porcelain," by R. L. Hobson, B.A., assistant in the British Museum and author of the catalogues of the collections of English porcelain and pottery in that institution.

Commencing with the invention of porcelain, the author describes the character, manufacture and decoration of the ware of every nation, Oriental, Continental and British, particularly of those periods which the collector particularly affects. Although no little consideration is given to marks, a more special attention is paid to paste, glaze and decoration. The work is illustrated by forty-nine plates, in the selection of which, typical pieces rather than those of unusual splendor have been chosen. It contains a comprehensive index of all terms and references used, which has much to do with making the publication a handy reference book for collectors. The Frederick A. Stokes Company are the publishers, and the book sells for \$2.15 net.

The man who seldom advertises and those who never take enough interest in it to even try are the ones who are most free in their assertions that advertising does not pay.

PENCILINGS OF POTTERIES

CARROLLTON, O.—The Carrollton Pottery Company has been compelled to increase its capacity owing to the large increase in business. Additional kilns have been built and more warehouse room is being provided for.

Coshocton, O.—The Pope-Gosser China Company is progressing with the erection of new warehouses, to take the place of those buildings destroyed by fire earlier in the year. The main offices of the company will be removed from their present location to the new building, where larger space will be used for business purposes.

Crooksville, O.—Through the good offices of the state board of arbitration, the workers and manufacturers of pottery in this section, last month settled their differences satisfactorily and signed a two years' agreement.

East Liverpool, O.—Manufacturers in this city are said to have enjoyed the most prosperous year of their industrial history. A conservative estimate of the amount of business transacted during the year shows that the sales amounted to approximately \$1,000,000 more than during 1909.

East Liverpool, O.—The sample room of the Knowles, Taylor & Knowles Company has been thoroughly remodeled. New treatments are being shown on the *Lotus* and *Ramona* shapes. The sample rooms of the Potter's Co-Operative Company are being remodeled. Many new treatments will be shown. It has been reported that a new jobbing house will be opened in this city during January. A number of new treatments are being shown in the rearranged sample rooms of the Thompson Pottery Company.

Evansville, Ind.—Fire in the plant of the Crown Pottery Company on December 14, caused a damage of about \$5,000.

East Liverpool, O.—William H. Cook, formerly general manager for Knowles, Taylor and Knowles, of East Liverpool, will assume the management of plants 1 and 2 of the Standard Pottery Company, some time this month.

Golden, Colo.—As the results of experiments and investigations by John J. Herold, formerly connected with various potteries in Ohio, the Herold China and Pottery Company has been incorporated in this city. He at first opened a small plant. The first kiln burned was unsatisfactory to the maker but the second con-

sisting of cream pitchers, sugar bowls, vases and other fine articles, showed a decided improvement. Other experiments were made to be sure that there would be no variation in the finished product. The new company has a capital stock of \$10,000 with the following incorporators and officers: J. H. Linder, president; Luther Hertel, vice-president; J. W. Arrowsmith, secretary; H. M. Rubey, treasurer, and John J. Herold, general manager.

Houston, Tex.—The McDade Pottery has made extensive additions to their plant.

Trenton, N. J.—Lenox, Inc., have engaged rooms at the Astor House, N. Y., to maintain a display throughout the buying season, from January 15 to May 1.

Toronto, Can.—A current rumor is that a branch of the factories of Doulton & Co., Staffordshire, England, is to be erected in Canada. Although only tiles would be manufactured at first, the production of china and earthenware would subsequently be taken up.

Recent Incorporations

THE American Glass Sand Co., Los Angeles, Cal. Capital, \$100,000. Directors: E. B. De La Matyr, A. W. Ballard, J. J. Lewis, H. C. Brown and B. Gerlach.

The G. A. Speis Art Glass Co., St. Louis, Mo., to manufacture art, stained and beveled glass. Incorporators: G. A. Speis, L. P. Speis and John Maule.

Kiss Art Pottery Co., Sag Harbor, N. Y. Directors: Calvin E. Fritts, Charles Kiss, William C. Greene, James E. Rierdon and Frank E. Shelton.

The Le Vere Studios, Rochester, N. Y., to manufacture china glassware and pottery. Capital, \$10,000. Incorporators: James A. Ryan, John A. Burns and Clifford A. Emery.

C. E. Fenniman Co., Newark, N. J., to deal in crockery, glassware, silverware, etc. Capital, \$25,000. Incorporators: Clarence E. Fenniman, Robert D. Thomson and William V. Johnson.

The Hermetic Jar Co., Camden, N. J., to manufacture closures of all kinds of jars, glasses and bottles. Capital, \$300,000.

The Diamond Pottery Manufacturing Co., Frankfort, Ind., to manufacture and sell pottery. Capital, \$12,000. Incorporators: J. C. B. Beatty, G. K. Beatty and V. S. Fisher.

Ideas are what count. If you cannot evolve your own, make haste to adopt some good ones from another source. Ideas you must have.

ANNUAL DINNER

Pottery, Glass and Brass Salesmen Hold Banquet at Hotel Astor

THE Nineteenth Annual Dinner of the Pottery, Glass and Brass Salesmens' Association of America, at the Hotel Astor, Friday evening, December 30, is generally conceded by those who were present to have been the most successful in the history of the organization. About 125 members and guests of the Association were present to enjoy the following menu:

Pamplemousse Victoria

Crème de Tomates à la Volaille

Acquillette de Bar Rayé Saute, Meuniér
Pommes Fondantes

Filet Mignon de Bœuf, Argenteuil
Pointes d'Asperges Petits Pois Français

Mousse de Jambon de Virginie à la Florentine

Sorbet Carmen

Pigeonneau Royal Rôti au Cresson
Salade Romaine et Laitue

Glace de Fantaisie
Fricandises Fruits Assortis

Fromage

Cafe Noir Haut Barsac, 1904

George A. Anderson was toastmaster and proved himself a master at post-prandial oratory. After appropriate introductory remarks he presented the various speakers.

Ex-Tax Commissioner Charles Putzel had for his subject, "The Salesman." "The salesman," he said, "senses the political situation and best understands the wants and needs of the world and the value of peace for the preservation of commerce."

The Rev. Dr. W. W. Giles, of East Orange, N. J., spoke upon "Things I Have Thought," and defined the ideal salesman as "a mixture of intelligence, affection and will."

In "The Tariff and the Salesman," Congressman Eugene F. Kinkead said that "the successful salesman was the man who laughs with the people and not at them." He favored tariff revision schedule by schedule. First he would revise the wool schedule, next the steel schedule and then he'd put all food products on the free list.

Congressman William Sulzer had for his subject "A Parcels Post—Why Not?" and maintained that the enactment of his bill for that purpose would mate-

rially reduce the modern excessive high cost of living.

Congressman-elect Edward W. Townsend, of Montclair, N. J., answering to the toast "What Do Ye Lack, My Lords?" said that perhaps today political honesty was not as strong as commercial honesty, but that it was the duty of every man to watch the politician, and if he didn't make good to cut off his head.

Among those present were:

Rev. Dr. W. W. Giles, Charles Putzel, Hon. Eugene F. Kinkead, Hon. William Sulzer, Hon. E. W. Townsend, E. F. Anderson, Albert E. Snow, H. S. Mirrieles.

G. Meissner, L. Lankas, W. H. Smith, F. A. T. Steljes, George Schuetz, George Fehn, Charles Lynn, W. J. Straub, Robert Whyte, W. H. Schrieber, F. C. Meyer, Wm. Mangler, M. Schoenthal, J. H. Harris, Ed Breunan, Dr. Klein.

H. B. Matthews, Hetman Siegel, Leon Sultan, George Nixon, Hugh Keenan, Alfred A. Elfeld, Max Friedman, J. J. Moran, Arthur Kopp, Arthur G. Stier.

John J. Hines, Edward C. Ross, Fred Wonder, George Brown, Joseph D. Uhlman, H. W. Zaun, C. Y. Kenworthy.

Robert Frazer, W. D. Lewis, Harry C. Conger, Jr., William Dealing, Charles L. Weddle.

D. King Irwin, Lloyd Bryant, F. J. Challiner, D. Wm. Scammel, A. M. Maddock.

Henry Endemann, Fred Gelbach, H. R. Churchill, F. H. Ruhe, H. B. Hollis.

W. S. Pitcairn, F. Boemermann, R. Slimmon, W. Q. Wilcox, R. Cande, Jos. Hurd, Edgar Hauzer, Had. Slimmon, Jos. Burroughs, E. C. Ledger, Guy Hawthorne, C. H. Henning.

Thomas Smallwood, Jr., Harry C. Smallwood, L. S. Owen, J. George Fredericks, David J. Wagner, E. H. Bennett, George H. Corey, George Hamilton.

John Davison, John W. French, Jas. Davison, John A. Davison, A. V. Rose, W. J. Noble, E. J. Graves.

John Nixon, Emerson Nichols, Thomas Shotten, Adam Stecker, C. Kugelman, Charles Kerr.

A. A. Bean, F. A. Hess, R. R. Grennelle, Jas. D. Brady, Thomas G. Jones, C. J. Connelly, Joseph Glenan.

W. Cross, O. H. Sutherland, Dave Littlejohn, Victor Aschoff, Max Lowenstein, A. S. Sinai, Simon Roth.

Press Table.—George M. Jaques, Allan Thompson, Walter Meyner, E. J. Huott, A. M. Clark.

Dividend Declared

On December 21 the board of directors of the United States Glass Co. declared a dividend of one per cent. on the capital stock, payable January 5, to stockholders of record at the close of business December 29, 1910.

ANCIENT AND MODERN GLASS

(Continued from page 16.)

in the order of their importance, are Germany, Austria-Hungary, France, Belgium, England, Italy, Spain and Portugal, Sweden and Norway, Russia, Australia, Holland and Switzerland.

Most of the above-named countries manufacture specialties which are largely exported, while making general glassware for domestic consumption. Thus England, which is rapidly losing its glass industry, holds on to a fair portion of her former trade in fine lead flint blown ware, cut and engraved, and such excellent cased specialties as the world has never excelled. France, notably Baccarat, sets the pace in fine blown and pressed steinware and general artistic glassware in cut and engraved crystal. Belgium is the largest window glass manufacturer of the Old World, and at the same time some very good flint and table ware and colored vases are made. While Germany makes immense quantities of cheap colored vases and tableware, she is pre-eminently the greatest bottle manufacturer of Europe. Austria-Hungary is noted for its excellent flint stemware, cut and engraved, for its great variety of cheap decorated ornamental glassware, colored cased goods, buttons, pendants and small specialties. Venice under the thrill of modern industry, has revived her ancient art, and besides furnishing the finest light blown artistic glassware and the best mosaics, is the world's greatest bead furnisher, a specialty in which she has never had a formidable rival, and has had no serious competitor.

The Crockery and Glassware Business in Chicago

WHILE the output of crockery and glass ware is not so large as that of some other commodities, and the volume of business transacted in this line does not run into the amazing total credited to some other lines, Chicago is a leader in the distribution of these household necessities.

Chicago possesses the two largest jobbing houses in crockery and glassware in the country. One of these may be counted as one of the oldest in the United States. As the great central market Chicago carries a larger open stock of crockery and glassware than any other city in the Union. Its jobbing houses are unique in the respect that they carry no side lines, but deal exclusively in domestic and imported makes of

dishes and glasses.

Two of Chicago's jobbing houses are direct importers, represented in Europe by their own buyers, and purchasing the finest products of the German, French, Austrian, and English potteries. Both of these houses carry immense open stocks large enough to fill out a crockery and glassware department in a store at any time.

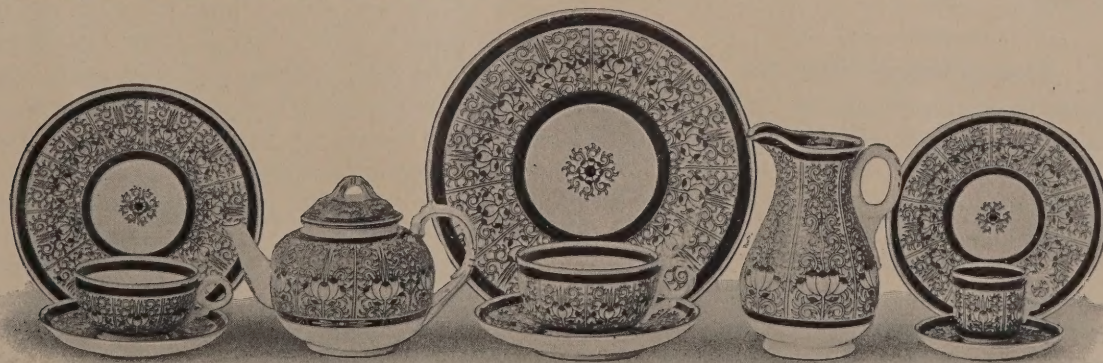
While Europe still leads in the manufacture of fine crockery, the American cut glass is the best in the world, and that made by Chicago representatives is declared to be the equal of the finest made in this country.

With the potteries located in the sections around East Liverpool, O., and the majority of the glass works in the neighborhood of Pittsburg, Chicago finds its best distributing territory from Canada on the north to the gulf on the south and from Indiana on the east to the Pacific coast on the west. The country merchants of the West and Northwest buy almost exclusively in this city.

Golden Gate Park Museum in San Francisco was enriched recently by the donation from Mrs. Eleanor Martin of a collection of Indian pottery from New Mexico and Arizona and several very fine Indian baskets made by the Poma, Klamath and Alaska tribes.

The Worcester "Royal Lily" Pattern

THE "Lily" pattern was introduced at Worcester at the very earliest period, and became a favorite after 1788, in which year King George III and Queen Charlotte, visiting the Worcester Works, selected this pattern for a breakfast service. Since that time it has been called the "Royal Lily" pattern, and is one of the few which always seem to be in fashion. The design of the pattern is conventionally arranged in Cobalt Blue, and covers the surface of the ware in a simple and graceful manner. The Broad Blue Bands are enriched with gilding in three different grades. The first is treated with simple gold lines. The second has gold lines with medium gilding on the blue bands, and the third is much more fully enriched with fine gilding on the bands. The general effect of this old pattern is pleasing and is excellently suited to harmonize with oak, etc., and is in keeping generally with the old-time style of furnishing.



Royal Lily

POTTERY AND GLASS

GLASS AND POTTERY WORLD

WITH WHICH IS COMBINED
GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
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FRANK F. LYONS, *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL
AND ALLIED INDUSTRIES.

T. A. CAWTHRA, *Managing Editor*
PROF. CHARLES F. BINNS, *Technical Editor*
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Glass House Dwellers

SOME people who go out of their way to criticize the efforts of others would do well to realize that they have faults of their own which would not look attractive in the limelight. It seems peculiar that the most critical individuals who try to belittle any and every successful accomplishment in which they have had no hand, do not understand that if their own methods were analyzed and exposed they would be held in even smaller esteem than before such exposure. There is no field so vast that one can do much that is not open and above board in business without its becoming known. Transgressors should not think that on account of not being charged with their sins of commission and omission they are looked upon as immaculate. Some people seem to believe that by directing criticism against others they shield themselves, but some time they may awake to find a few broken panes in the glass houses in which they evidently feel secure.

Making Work a Pleasure

OUR work is what we make it. If we persist in regarding our daily occupations as hard, onerous burdens placed upon us like punishments, if we look upon our duties as disagreeable tasks to be rushed through as soon as possible, if we think of our work as a thorny path leading to a doubtful end, we need not blame ourselves if we always maintain a mediocre position in the world. Work can be made a pleasure as easily as it can be made a task. The founder of a prominent London department store, in speaking on this subject, recently said:

"Business is by far the most interesting game that we can play, unless, indeed, the game of life is considered, in which case business forms only a part, but a most important part of that greater game in life.

"Sir Thomas Lipton has in his office a caption: 'The greatest fun is work;' and I myself thoroughly agree with this sentiment if the work is accompanied by thought and interest.

"Life should certainly be given up to some accomplishment, and without it, it really becomes a serious question as to whether Mr. Mallock's 'Is life worth living?' should be answered in the affirmative or not. But with an object, a well thought out, intelligent, carefully planned object, sufficiently far ahead so that one cannot overtake it too quickly, with the daily progress toward the accomplishment of this object imminent, then as this object gets nearer, with the ability to replace the target farther away, and again strive to reach it—with all these things as the daily occupation of the mind and body, life certainly is worth living.

"It would have been a much simpler thing for me to have remained a retired business man, than to have come to London to play this game, but in one case my life would have been extremely prosaic, while on the other hand it is filled with interest, excitement and pleasure, and I may say with a carefully thought out plan daily reaching nearer its object."

Individualism in Salesmanship

THE salesman who possesses individualism will make his mark among buyers. He will have peculiarities in the way he moves, but his aim will be sure, and he will be enabled to accomplish more than those who are vacillating and have but a weak personality. A strong guiding hand is appreciated by the average buyer, whether a retail trader or the user of household requisites. The influence exerted by a salesman possessing individualism of his own is far-reaching. Personality is seen in the results of many clever window-dressers, and the same individualism which helps to make a striking and novel display will lead to the adoption of unique methods in inducing customers to buy, and skillfully handling those who have been brought by advertisement and other methods. The commercial man who is able to influence business is one who knows how to bring the buyer up to the point, a point where so many fail, for the number of men who, holding pencil in hand, are obliged to close the note-book without having booked the order, are far in excess of those who never leave a shop without securing business.

All these are points which the young salesman must aim at achieving, but despite this personality, which has to be brought to bear in the making of a salesman, the employer who hopes to secure continuance of that employee's services will find it well worth his time to use his influence in the molding of character, in the training of the salesman, and in the turning out of a good business man. If this view were held by

more employers today there would be less complaint about indifferent salesmen who are seeking situations. A successful salesman, although he may be "in the making," is quickly recognized by the buying community, and many are glad to pass over mistakes which are only the result of inexperience when made by those who are evidently striving, and in some measure accomplishing the making of themselves into competent salesmen.

The American Pottery Outlook

A western newspaper speaks encouragingly of the outlook for the American pottery manufacturer during 1911. The character of treatments on both dinner and toilet ware will be of a higher order than ever before.

For five years or more the American pottery manufacturers have been working for quality instead of that quantity which so long characterized the industry. It is an admitted fact today that the English pottery manufacturer has been hard hit by the advances being made in the production of American pottery. This refers to the body and glazes as well as to the character of decorative treatment.

The western pottery manufacturers will show many new dinner shapes this season. The plain shape appears to have secured a firm hold on the women buyers, and this shape is being called for more extensively than the fancy shape. There is greater opportunity for the decorator to apply his art on the plain shape than on the fancy shape. Hence the trend of the buyers is to seek the plain patterns for the high class trade, while the fancy shapes are, nine times out of ten, sought by the scheme buyers, and short set trade and premium users.

In toilet shapes there will be one new offering that is a distinctive one. The ewer of this shape is "squatty," and the shape plain. The ewer, however, will hold just as much water as the old time or tall ewer, but the appearance in the new offering is a distinct novelty. It is the first time in the history of the American pottery industry that such a piece has been shown in connection with a toilet shape.

Forms and Shapes in Glass

IN glassware, more than earthenware and metallic vessels, there is as a rule a very strict adherence to established forms. True, there are some slight variations, but the basic forms of goblets, wine glasses and tumblers remain the same from year to year. In decanters, we follow the old forms of the Romans, even when we call it a water-bottle. The lines within which a vase can be modified in width and height are well defined, and rarely departed from. In all other articles, the forms and shapes adopted centuries ago are most rigidly adhered to, not because, as is often supposed, there is any lack of originality on the part of modern designers, but because the old forms are best adapted to the particular use for which special articles are made.

The human mind, after all, is confined to very narrow limits when it comes to designing forms and shapes, because it is possible to make only straight or curved lines, and a combination or modification of each. A flowing curve or wave line, and a severely straight line, lie at the base of all designs, and the intermediates afford the only room in which designing genius can move.

Arkansas Pottery

Specimens of the most original and most attractive pottery that had ever been exhibited in Chicago formed a part of the exhibit of the Missouri Pacific Railroad, at the recent United States Land and Irrigation Exposition in the Coliseum.

The Niloak pottery as the Arkansas product is popularly called is a manufacture of Benton, in Saline county. Benton lies between Little Rock and Fort Smith in the central northern part of the state, and beneath it lies a big deposit of earth which is peculiarly fitted for the manufacture of the finest pottery that can be made in this country. This pottery is beautifully striped with colored earths, as it is turned on the potters' wheels, and the resulting specimens of art possess an unusual originality and attractiveness which have never been witnessed before in pottery from the Southwest.

Wiarda Feld Spar

A large number of pottery and glass manufacturers are using the product of the Glastonbury feld spar mills with highly favorable results. The best evidence of the satisfaction given is the large orders which are being received daily. A recent analysis of the Wiarda feldspar shows the following composition:

Loss on ignition.....	.23
Silica	69.40
Alumina	16.94
Potassium oxide	11.20
Sodium oxide	1.78
Iron oxide	.115
Calcium oxide	.30
Magnesium oxide	.03

The mines of John C. Wiarda & Co. are located in South Glastonbury near Hartford, Conn. The city offices are at Green, Provost and Freeman Streets, Brooklyn, N. Y.

A \$100,000 Dinner Set

While former Senator W. A. Clark, of Montana, scoured the Old World for practically all of the material for both the exterior and interior of his new \$7,000,000 palace in New York, he went to Chicago for his solid silver dinner service. This service is probably the most remarkable in America.

It is complete for a party of twenty-four, contains 900 pieces, each specially designed to harmonize with the dining-room, and cost \$100,000.

Each piece contains Mr. Clark's monogram on the bottom and all of the saucers and plates are heavily gold-plated. The set was made by Spaulding & Co.

PERSONAL NOTES

ALBERT R. MARRYATT became sole New York representative for the Warner-Keffer China Company January 1.

Thomas Davison, Sr., has resigned as manager of the Owens China Company plant in Minerva, O., to take charge of the Carrollton factory. He will be succeeded in Minerva by his son.

George Hamilton, 25 West Broadway, New York, representing the Furnivals, Ltd., and the Hammersly China Company, returned from Europe on the Lusitania, December 23.

Walter E. Knowles, of the J. Pouyat Company, 37-39 Murray Street, New York, has been in Europe since December 21.

Adolph Herr, who has been associated with Bawo & Dotter, 30 Barclay Street, New York, for over twenty-eight years, retired from active business on December 22. The occasion was marked by the presentation of a silver loving-cup by his business associates.

D. William Scammel, of Trenton, N. J., has become a stockholder in the Maddock Pottery Company, of that city.

W. C. Sterling, Secretary of the Steubenville Pottery Company of Steubenville, O., has resigned.

I. P. Cohen, 76 Park Place, New York, resigned as representative of the Buffalo Cut Glass Company on January 1. He is now representing the Sterling Cut Glass Company of Cincinnati, O.

William H. Cook retired as general manager for the Knowles, Taylor & Knowles Pottery Company, of East Liverpool, O., on January 1. He is succeeded by Thomas B. Anderson, of the Edwin M. Knowles China Company.

Thomas W. McCreary has resigned as assistant superintendent of the Phoenix Glass Company, of Monaca, Pa.

Harry L. Seixas, with Edward Boote, 46 West Broadway, New York, returned from a European trip late in December.

J. J. McKanna of the McKanna Cut Glass Company, Honesdale, Pa., was in New York during the holiday season, looking over the situation for 1911.

William N. Warrin, 25 West Broadway, New York, [24]

visited the factory of the West End Pottery Company in East Liverpool, Ohio, during the holidays. Returning, he was present at the dinner of the Western Salesmen's Association at the Fort Pitt Hotel, Pittsburg, January 5.

George Hamilton returned from a visit to the Staffordshire, England, potteries, December 23.

R. S. Giese, formerly associated with the Elkins Glass Company in Pittsburg, Pa., has engaged in business for himself and will represent a number of brass and lighting glassware lines in that city.

John J. Curry, who is a china and glass buyer for the Houghton & Dutton Company, of Boston, Mass., is making a tour of the world in the interests of his firm. He will visit New York and the West, remain in Japan for several weeks and return through Russia, Germany, Austria, France and England.

William Pincus has accepted a position as sales manager with the Art Glass Manufacturing Company of New York.

Frank W. Primrose, formerly with the Burley and Tyrrell Company, Chicago, is now connected with Graham & Zenger in New York.

R. S. Plowman will be city salesman of the Jefferson Glass Company and Beaver Valley Glass Company for Frederick Skelton, 32 Park Place, New York, during 1911.

F. H. Heiman, of A. A. Vantine & Co., has been at the Quincy House, Boston, since January 1, where he is showing a complete sample line of Japanese china, brass baskets, and toys for the 1911 import season.

Charles L. Dwenger, who spent two weeks during the holiday season in Atlanta, Ga., is again at his headquarters at 41 Barclay Street, New York.

J. W. Murray, superintendent of the Niagara Cut Glass Company's factory at Buffalo, was a recent visitor at the New York office, 47 Warren Street.

C. L. Weddle, formerly with George Borgefeldt, has engaged with William Dealing, of 25 West Broadway, New York.

R. E. L. Wells, of L. Straus & Sons, is in Vancouver, B. C., on a business trip.



F. F. Keisacker and a View in the Springfield Store

ADVERTISING AND DISPLAY

The Story of a Remarkable Achievement Through the Proper Use of Both Mediums

REGARDLESS of the innumerable advantages to be gained by advertising, it would be a useless expenditure of effort and money were there nothing to advertise or were the advertisement to misrepresent the quality, nature, or purpose of the goods to be sold. The advertisement attracts, describes and perhaps pictures, but it remains for the object itself to create in the mind of the possible buyer a desire for possession. It is therefore of essential importance that the showroom shall in no way tend to lessen the impression made by the advertisement.

The day of unlovely shops and ugly fixtures seems to be over. Perhaps the most conspicuous change is in the fixtures; those beautiful glass cases and pleasantly arranged tables are very different from the shop stools placed in straight rows in front of the one-time typical counter. The shopkeeper of today makes a point of providing comfortable surroundings, recognizing that shopping is no longer a duty but a pleasurable pastime, and the method tradesmen now adopt and find so successful is the introduction

of art to take away the weary monotony of formal lines of parcelled goods, straight rows of crockery and dinnerware and shelves filled with dusty job-lots which seem to be exactly the same in every shop. Now it would be difficult to find two showrooms alike, for Art is a versatile mistress, and the true artist interprets the ideal decoration from the standpoint of the goods to be shown, not a fixed setting or frame for which the picture must afterward be found.

That seems to be the keynote in the whole situation, for a very important lesson may be learned from the simple picture frame once made on regulation lines irrespective of what the picture was, work in oils, water or crayon, a landscape or a portrait. Now art demands that the picture shall be framed accord-

ing to what will best set it off; and just as surely does art provide the proper decorative setting for goods to be sold. That is why the modern shopkeeper spends money lavishly in decorations and why he surrounds the goods he hopes to sell with a



A View in the China Department



Another View in the China Department

suitable setting and arranges them appropriately.

F. F. Keisacker, a prominent china and glassware dealer of Springfield, Ill., ably demonstrated the close relationship of advertising and display in his recent autumn and winter efforts. Going a step further, he combined the two and together with his advertising matter, published views of the interior of his store. Declaring that no china store in the central United States was better prepared to supply the demands of holiday shopping than his own, he established the verity of the statement by accompanying photographs of an artistically arranged establishment. Not only was it demonstrated that the goods were on hand to be sold, but that they were arranged with a view to making selection by the customer simple and easy. The accompanying illustrations complete the description.

That Mr. Keisacker's policy has proven successful is evident, not only from his recent heavy holiday trade, but also from results attained since he has been in charge of the business. In answer to the question, "Does an exclusive china store pay?" Mr. Keisacker writes:

Several years back I came to the conclusion that our community would support an exclusive china and glassware store. I took over the business of my former partner who had been in the habit of carrying tinware, granite ware, woodenware, ice cream freezers and thousands of little novelties which belong in other lines. I immediately cleared the stock of absolutely everything outside of china and glass, and after conducting the business along that line for two years, I was enabled to more than double our floor space in June, 1910.

We now have a frontage of 45 feet in the best business street in the city, and over 100 feet of plate glass mirrors makes this frontage very attractive.

I noticed that in taking out the items which I considered did not belong in our line, I obtained the hearty co-operation of my fellow business men who

daily show their appreciation by sending customers to my store.

I have never tried to compete with the five and ten cent store, for I realize that they, operating their hundreds of stores, can go to a factory and buy their entire output of culls or seconds, at a very low price. But although I carry many items which I retail at ten cents each and even much less, I do not have a five and ten cent counter department in the store and consequently it helps to maintain the high standard of the establishment. I have spent annually an appropriation for advertising such as is seldom attempted by a china store, but it has resulted in causing a person to think of this store the moment their minds revert to china and glass. I have a stock of \$30,000, and by careful management I am able to make the legal rate of interest on the money invested and a little over.

How to Show Table Services

A SUGGESTION has been made by *Die Porzellan und Glashandlung* that the plan adopted by leading German retailers, of displaying furniture in special rooms, corresponding in color with those for which the articles may be intended in the customers' houses, can be adopted by dealers in ceramic ware. It is remarked that many of the latter, with the necessary space at their disposal, might exhibit one or more services, fully laid out on tables together with the most attractive accessories. This plan, however, does not altogether reproduce that of the furniture dealer. It is therefore recommended that the table be completely laid, with the exception of ceramic ware, which might then be displayed, set by set, in its place, according to the wishes of the prospective purchaser.

But here the difficulty arises—that it is not every service that will go well with the same glassware or flowers. This point may be overcome by having several different "show tables." Where there is only one table available, then a rapid change should be made of the articles needing to be replaced. In conclusion, it is noted that: "The difficulties attending this new system are by no means unimportant, but are not insurmountable. Business is constantly becoming more difficult, and the public more exacting, but it is likewise becoming more appreciative of genuine quality and tasteful manufacture. Therefore ceramic stores

The Two Greatest Holidays of Our Nation Are Approaching
THANKSGIVING CHRISTMAS
The Nearness of These Great Holidays Prompts Us to Offer Our Services to Everyone

No Chinastore in the central United States is better prepared to supply the demands of holiday shopping, than this great establishment. A glance at the photographs above will show the wonderfully artistic arrangement which places everything in easy access, thus helping you to select the items you want in your leisure. Every department is teeming with new creations gathered from the far corners of the Orient for your inspection. It is a joy to bring together the choicest for all classes, and whether you are rich or poor, you will find just the item you want at just the price you want to pay.

LET US HELP YOU THIS YEAR

To your dining room complete and ready for your Thanksgiving guests! We have thousands of articles which since will not remain so in season, but we want that if you need anything for your dining table, your sideboard, your buffet or your cabinet, we can supply it.

To your kitchen ready for you to easily prepare your Thanksgiving feast! We have a mass of all kinds of pottery and cutware making utensils. We are going to carry only "CHINAWARE" in the departments in the future and we are closing out our entire stock of other cooking-ware.

Don't Miss This Opportunity

Special Message from Toyland:
 I am driving as fast as I can toward Springfield and will hit my rendezvous and slough in Keisacker's window as soon as I arrive. My sleigh is packed with one hundred toys, books and dolls, which I will give away to little boys and girls on Christmas morning.

Lovingly yours, SANTA CLAUS

Large Forces of Courteous Clerks in Attendance
 Both Phones 442

Buy Your Gifts Early
 We have an splendid variety of holiday articles which you pick out now and will be there or ship them whenever you want.

Keisacker's China Store
 104-110 Monroe St. East
 SPRINGFIELD, ILLINOIS
 Old Fellows Building

A Keisacker Advertisement

ought not to disregard methods of selling which call for high qualities, both in the ware itself and in the selling staff."

This idea was carried out by one leading dealer in displaying porcelain services at the last Leipzig fair. Small square tables, covered with white, were used. On two of these were shown separate services, in large and small pieces, giving an effect similar to that obtained by using entire sets. Silverware and decorations were of styles matching the services. White coffee services were displayed on small tables.

The Coming Crystal Show

In response to many inquiries by the Glass, Pottery and Brass manufacturers, intending exhibitors, in the coming Crystal Show to be held in Marbridge Exposition Hall, Broadway and Thirty-fourth Street, New York City, February 11th to 25th, 1911, the managers have supplied the following information:

The exhibits will be confined to glass, pottery and brass goods. The trade are entitled to an exclusive show of this character in the City of New York. No housefurnishings, kitchen utensils, or kindred lines will be represented among the exhibits.

The trade have requested that the show be held for two weeks instead of one. Consequently it will be opened at 12 o'clock noon on February 11th and close at 11 P. M., February 25th. The charge for the second week will be one-half the rental stated in our price list for the first week. The doors will be opened for small buyers daily as early as you are willing to show your goods. The public will be admitted after 7 P. M. only.

The rental includes the erection of booths, counters, posts, signs and lettering. There will be absolutely no charges outside those specified.

On January 1st, the management commenced advertising the goods to the trade and to the public. The out-of-town and New York buyers, the jobbers, department stores, the hotels, jewelers and silversmiths received buyers' season tickets with a statement of the goods to be found on exhibition, and a personal invitation to attend the show.

Exhibitors will be given an opportunity daily after 7 P. M. to show their goods to, and thereby educate the New York public, the greatest buying community in the world.

It is felt that the time has come for additional and progressive methods of marketing the outputs of the great American potteries and glass factories; indeed the present movement is the outcome of an expressed desire on the part of the trade for more modern and up-to-date selling methods in the form of a strictly trade show, which is the modern development of the old market place. Attempt has been made by individual manufacturers to reach the New York trade and the out-of-town buyers by hiring temporary space in New York hotels during the month of February and displaying their goods for a brief season, and with some measure of success. If these efforts can be concentrated in force and centralized as to locality, and

that locality the best selling point in the City of New York, the returns will be many fold that of individual effort.

Prominent Porcelain Collections Sold

A despatch from Paris describes the dispersal sale of the famous art collection of the late Maurice Kann, which occurred at the Galerie Georges Petit, early in December. The total for the sale was 106,035 francs, or about \$21,207. Twenty-one lots of Chinese porcelain sold for 36,835 francs, or \$7,367. A cylindrical pitong of the Hang Hi period brought 1,050 francs (\$210), and two large ovoid pots sold for 25,000 francs, or \$5,100. Eighty-two other lots of porcelian went for 22,035 francs, or \$4,407. A preserve dish fetched 2,060 francs, or \$415; a plate 1,850 francs, or \$370; another plate, 2,000 francs, or \$400. Twenty-four lots of divers objects of art brought 47,165 francs. A casket in gilt leather sold for 7,200 francs, or \$1,440; a round Limoges salt-cellar went for 1,500 francs, or \$300; a small wax bust brought 2,400 francs, or \$480, and another wax bust 4,200 francs, or \$840. Three candlesticks sold for 16,000 francs, or \$3,200.

The remainder of the collection of M. Seguin was sold at the Hotel Drouot a few days later. One hundred out of four hundred lots were sold for 60,885 francs, or \$12,177. Thirty-one Saxony porcelains brought 14,910 francs, the highest price, 750 francs (\$150), being paid for a pair of sauce bowls. Twenty-seven Sèvres porcelains brought 25,175 francs, the highest price, 4,000 francs, or \$800, being paid for a soup bowl dated 1769. Seven various faïences brought 2,740 francs, the highest price, 1,160 francs, or \$232, being paid for a specimen made by Urbino.

Thirty-five miscellaneous pieces brought 18,060 francs, the highest price being paid for a decorated snuff-box, which sold for 3,210 francs, or \$642.

In Philadelphia, it required four days to dispose of the extensive collection of the late J. H. A. Klauder. Chinese and Japanese porcelains and vases brought the best prices. Among articles sold was a Chinese porcelain vase of the Kanghe period, a set of Satsuma vases, a Kiota jar, an antique Kiota inkstand, a Chinese ovoid bottle, and an Arata painted vase.

Foreign Trade Opportunities

An American consul in Australia reports that a firm of good standing in his district is in an excellent position to handle large quantities of American goods and desires to form connections with American manufacturers of glassware, glass tumblers, glass novelties, et cetera.

An American consul in Germany writes that a business house in his district desires to hear from manufacturers of pressed glass novelties. This firm is already importing American pressed glass, but desires anything in the way of new novelties. Further information may be secured by addressing the Bureau of Manufacturies 5861.

PRACTICAL SCIENCE DEPARTMENT

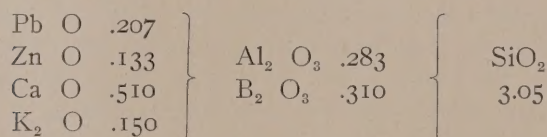
Edited by Prof. Charles F. Binns

A Series of Talks on Colors and Colorants—Part VI.

A Glaze for Under-Glaze Colors

IT is a fact which cannot be disputed that the use of under-glaze colors in America is not as extensive as it might be, nor is it as successful as among the English potters. It is not necessary now to take time and space to explain the reason but it is worth while to point out a remedy or rather the two remedies for they must be considered together. And, first, it will be well to show how the qualities of a glaze may be judged.

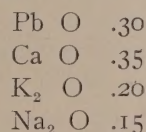
A glaze may be presented in two ways. Most potters understand only the recipe or working batch and money has changed hands time and time again over some established mixture which has been found to work well under a certain set of conditions. It must be evident, however, that it is impossible to form a judgment as to the probable behavior of a complicated mixture which contains, perhaps, feldspar, Cornwall stone, Paris white, clay, zinc oxide and white lead with varying amounts of borax, boric acid, soda-ash or pearlash. The other method of expression, that of the chemical formula, is simple in the extreme, although to the average potter it seems obscure and difficult to understand. Take, for example, a well-known glaze which is in constant use. The formula is:



The essence of the figures is that not actual weights but chemical units are expressed so that the relative influence of each ingredient may be judged. Looking over the amounts given it is not difficult to see why this glaze has not been successful as a glaze for colors. The presence of zinc oxide shown as Zn O .133 is inimical to most colors and the extremely high content of lime (Calcium oxide) shown as Ca O .510 indicates a higher fusing point for the glaze than most colors will stand. As a matter of fact this glaze will not become brilliant much below cone 7 which is not far below the usual biscuit heat. It matters little how this glaze is worked out, for a formula can generally be interpreted in more ways than one, the essential properties cannot be greatly changed. It is therefore necessary to change the formula itself. The Alumina at .283 and the Boric acid at .31 are about right, the Silica will be determined later, but the bases, the items in the first column must be altered. As already pointed out, the zinc oxide is to be omitted altogether and the lime reduced. This means that something must be increased or some new substance added for it is of

[28]

the essence of the formula that the total of the bases shall add up to a unit. The lead oxide may be slightly increased without damage and so may the potash (K_2O) and it will not be amiss to introduce some soda (Na_2O). The bases, then, may be made up as follows:



1.00

In fixing the amount of silica certain points have to be considered. Silica controls, almost absolutely, the expansion of the glaze so that a glaze low in silica will tend to craze and one high in silica to shiver or peel. The way to judge the proper amount is to compute what is known as the oxygen ratio of the glaze. This is calculated by the following equation:

$$\frac{2 X}{3 Y + 1} = \text{oxygen ratio.}$$

Where X = amount of silica

Y = sum of alumina and boric acid and 1 represents the sum of the bases.

It is known by experience that for most white-ware glazes the oxygen ratio should range between 2 and 2.5 and in taking the higher figure the silica content is found to be 3.5 or in the lower it will be 2.8. In the present case the silica will be put at 3.0 and working out the equation:

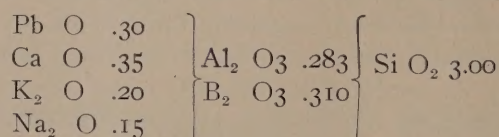
$$2 X = 6 \quad 3 Y = 1.779$$

6

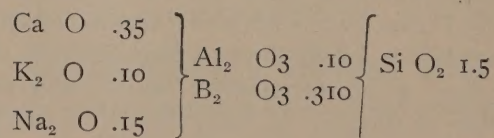
then $\frac{6}{1.779 + 1} = 2.15$ oxygen ratio.

$$1.779 + 1$$

In order to work out the batch or recipe the method of calculation has more than once been explained in these columns. The formula now is:



The fritt is first composed and must contain all the soluble salts with enough of the insoluble to produce a melt which shall itself be insoluble. This will be



Compounded in the following mix:

Paris white	35
Spar	56
Borax	57
Boric acid	1
Flint	54
	—
	203

When melted this fritt will be reduced to 160 parts by weight. The whole mixture will then be completed:

Fritt	160 parts.
White lead	77 "
Spar	56 "
China clay	21 "
Flint	44 "

This glaze will be found to mature at between cone 2 and cone 3 and to suit most underglaze colors well. If it should tend to craze on the body in use this may be corrected by a small addition of flint. If it should begin to flow under a long continued fire the clay should be increased, or both purposes can be served by the use of Cornwall stone. The last named substance is a very useful ingredient in glazes, especially in glazes for colors, but care must be taken that a reliable sample is obtained for it is to be feared that an impure spar is sometimes sold under the name of Cornwall stone.

Colors Dissolved in Lead Glazes.

If the composition of a practically serviceable earthenware glaze is considered to be:

0.06 K_2O	} 0.33 Al_2O_3 2.67 SiO_2 0.34 B_2O_3
0.17 Na_2O	
0.44 CaO	
0.33 PbO	

it is self-evident that each of these ingredients must exercise an effect upon the metallic oxides, as introduced by means of the salts of those metals, according to the technical principles governing solutions. Consequently, those metallic oxides are colorless under the above glaze, whose alkaline combinations are colorless.

Vanadium, wolfram, and molybdenum must, therefore, be prepared and used as frits deficient in alkali and rich in clay. Molybdenate of ammonia, heated and thickened in glycerine, was (in recent tests) changed under the above glaze (which contained the iron it had taken from the body) to graduations of blue, the shade of which was hardly to be distinguished from light cobalt.

Glycerine is added to colors, if large and pure colored grounds are expected. It prevents too rapid absorption, and binds together the particles of color. Solutions of too watery a nature are thickened with glycerine. Dextrine is added to the colors in quantities of 15-20% of the proportion of water, and it is thereby rendered possible to paint one color over another. If the color beneath did not receive an admixture of glutinous substances, it would be driven into the pores of

the substance below, through the action of the color above.

Illustrating the principles thus laid down, Herr Th. Hertwig-Möhrenbach, in a recent issue of the *Keramische Rundschau*, describes an isolating compound for preserving a clean outline on colored surfaces free from glutinous substances. The quantities prescribed (subject to modification as needful) are:

Venetian turpentine	120 grams
Paraffin	20 grams
Yellow beeswax	30 grams
Wood-tar	50 grams
Rosin	40 grams
Lampblack	20 grams

These ingredients are melted in the water-bath, and, as required, clove or rosemary oil added, in order to keep the mixture fluid. This viscous compound can be applied by means of stencils, and the open parts filled out with solutions. This *technique*, it is remarked, is commonly employed.

A large number of special receipts for the production of blue-greens and other shades form a practical conclusion to the remarks above summarized. The receipts include: Light, medium, dark, and greyish blue-green; bluish grey, chestnut brown, brick red, carnation, grey, dove-grey blue, blackish blue, yellow, uranium yellow, brownish yellow, bright red, reddish purple, olive brown, dull yellow, bluish green, greenish white-blue, bluish deep brown, luminous blue, nickel brown, violet, buff, and deep red.

The above mixtures were used under a technically undeveloped glaze containing iron. A change in the components of the glaze affects the tone of the colors.

In conclusion, it is remarked that frits of the most different glasses, pure alumina frits, iron-magnesia frits, etc., constitute a *technique* of the future, tending to prevent the flowing of the colors. Herr Hertwig promises to deal on a future occasion with that branch of the subject.

OBITUARY

WILLIAM LORUENSER, who for many years had been connected with the retail department of A. A. Vantine & Co., died suddenly at his home in Mount Vernon, N. Y., December 10th.

Arthur B. Taylor, who was connected with the firm of Knowles, Taylor & Knowles, of East Liverpool, O., and a brother of the president of that firm, died at his home in that city, December 18th.

Wilson S. Bernard, president of the Bernard Crockery Company, of Denver, Colo., died there, December 22d, from heart disease. Mr. Bernard had been engaged in the crockery business in Denver since 1895.

Daniel R. Hagy, formerly of the Pittsburg firm of Hagy & Bittner, dealers in china and cut glass, died in Denver, Colo., December 23d.

GATHERED IN GOTHAM

Being an Account of Some of the New Things on the Market. and Where to Get Them

H. BENEDIKT, 23 Park Place, is showing the Smith-Phillips China Company's new St. Elmo shape, which is the old St. Regis shape remodeled on up-to-date lines. It will stand favorable comparison, in general outline, with the Princess shape, which has had a phenomenal sale throughout the country. D. F. Haynes & Son have brought out an unusually fine line of toilet sets, which, despite the falling demand for this article, maintains its usual popularity. The Ohio China Company has remodeled its Orchid shape, and it now compares favorably with any on the market. This firm is making a special effort in dinnerware, and the splendid decorations and low prices for that class of goods will surely bring business. A large advance business has already been taken for the Canonsburg Pottery Company's new Keystone shape.

Paul Joseph, 55 Park Place, is showing new samples of pressed table glassware from the factory of the Duncan & Miller Glass Company, Washington, Pa. Among popular patterns of the new line which contains from seventy-five to one hundred and twenty-five pieces, is one with a rock crystal effect and a plate etching in floral design. Mr. Joseph has leased three floors of the new Stecker Building, on the southwest corner of West Broadway and Park Place, and will move to that location as soon as proper arrangements can be made.

Cox & Lafferty have fitted out a Japanese room on the second floor of their new quarters, 25 Park Place, in which they will show the goods of Takito, Ogawa & Co., of Nagoia, Japan, for whom they are direct representatives. J. M. Takito will personally demonstrate the Japanese goods during the import season. A fancy line of art domes and shades from the New Method Art Glass Company, in pretty Japanese and Dutch scenic effects, is being cleverly displayed. New goods are coming in from both the Imperial and Seneca Glass Companies, and may be seen on the first floor of the building.

A. Warshavsky, of Warshavsky & Cohen, manufacturers of artistic hand-hammered brassware, reports that business has been good, with indications that it will continue so. Jardinieres, vases, smoking articles, desk sets, platters, candlesticks and trays are only a few of the many beautiful pieces being shown at the factory and sample room at 179-183 Wooster Street. Many of the shapes have been taken from early antiques and some designs are actually from originals in the St. Petersburg Museum.

J. P. Gordon, 25 West Broadway, representing the Jones, McDuffee & Stratton Co., is showing some handsome new patterns in English, Austrian and French china, all of which are now ready for delivery. None but open stock patterns are carried, and these may be matched promptly from this side of the water.

W. R. Demorest & Co., 46 Murray Street, has taken on the line of the West Brothers Glass Company, who are bringing out a new Colonial-floral design in finely finished pressed glass. The Co-operative Flint Glass Company have a new imitation cut-glass line which will be suitable for the medium class trade.

Brush brass art lamps in dome, hexagonal and conical shapes, with patterns of scenic and scroll design; hammered brass smoking articles and novelties, and hand-carved Italian marble in various figures, are among the many attractive features being offered to the winter trade by Bayer & Pretzfelder Co., 5 East Seventeenth Street.

Among new and up-to-date items being shown by Thomas G. Jones, of the McKee Glass Company, 25 West Broadway, is the Puritan pattern for 1911, a combination rock crystal and Colonial effect, a rock crystal candlestick and a Colonial three-bottle castor.

The Crown Novelty Company, represented in New York City by S.



Lustre Jug—Edward A. Unger, 76 Park Place, N. Y.



Jug-Florillo—Jewel Cut Glass Company

Sipser, 1133 Broadway, are manufacturers of high-grade portable lamps, plateaus and mirrors. The New York office is rapidly outgrowing its present quarters, and it is probable that a move will be made at an early date.

The Tarentum Glass Company, represented by D. R. Marshall, 25 West Broadway, is getting out a new pressed-glass line known as the "Florida." The decoration consists of stem and leaf, together with conventional design, imitating a rock crystal cutting.

Charles L. Dwenger, 41 Barclay Street, is showing the new Louise shape in Bavarian china, with blue and green underglazes. The new lines for 1911 include many patterns in conventional designs. The usual large line of white china for decorating is also being shown.

Graham & Zenger, 40 Murray Street, have a full line of Theresienthal glassware. A cocktail set in six pieces, in both enamelled and engraved glass, is decorated with a Mexican gamecock and represents the six stages of battle. There are also gold-decorated collections and patterns in open stock.

A. H. Ledden, of the Buffalo Pottery Company, 65 West Broadway, has moved his showroom to the quarters formerly occupied by the Eygabroat-Ryon Company, in the same building.

S. W. Faber, 456 Broadway, is showing a large line of jardiniers, fern pots, baskets, candlesticks, pedestal, platters and fancy articles in Russian hammered and American spun brass. All are manufactured on the premises.

The J. Pouyat Company, 37-39 Murray Street, is showing some beautiful designs in chocolate, dinner and bed-room sets, with gold incrustations. There are many new designs on old shapes in gold, blue and pink.

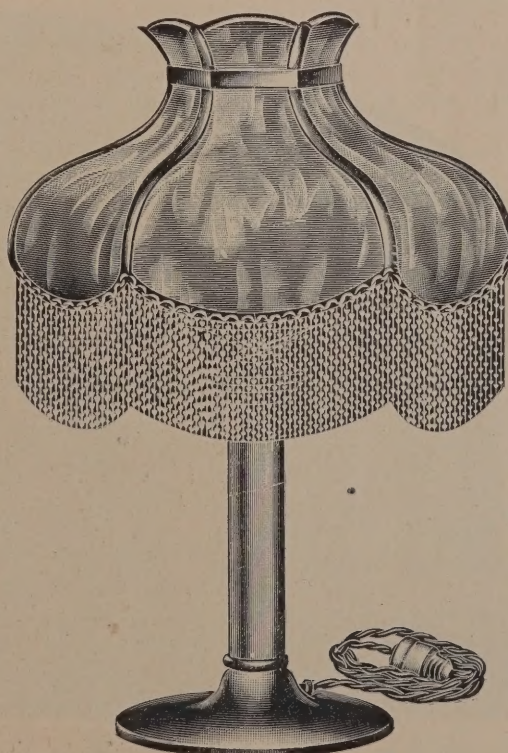
We are in receipt of a 1911 calendar from B. F. Drakenfeld & Co., importers and manufacturers, of 27 Park Place. Altogether the souvenir is beautiful and appropriate. The illustration is a reproduction of a painting by Lambert, entitled "Autumn."

George Malone has opened nicely arranged offices in Rooms 60 and 61, at 42 Park Place, where he is showing the lines of the Eagle Glass and Manufacturing Company, of Wellsburg, W. Va., with decorated inverted shades and glass novelties.

Last month we described the kitchen and casserole potteries of Vallauris, France. The art pottery of this section, manufactured by Delphine Massier, may be seen at Bauscher Brothers, 53 Park Place, the sole representatives in the United States. The firm will move to 52 East Twenty-first Street, April 1st.

A. H. Hoag & Co., dealers in lamps, shades and metal goods, 46 West Broadway, will occupy new quarters at 251 West Nineteenth Street.

The Weiss interest in the Art Glass Manufacturing Company of 128 Mott Street has been purchased by Ralph M. Hart, a former partner, who will continue the business under the old name and at the same location.



Portable—Pittsburg Lamp, Brass and Glass Company

The East Liverpool Potteries Company, represented by Edward A. Unger, 76 Park Place, are showing many new decorations in Persian and Oriental border designs. There are pretty displays in underglaze lustre effects in yellow and green. A line of fancy plates in golf and whist subjects, six in each set, offer appropriate suggestions for card prizes. Lustre and rape jugs are popular.

L. Straus & Sons 42 Warren Street, are now working at import samples which are opening rapidly. The line of dinnerware from their own factories is particularly good this year, especially the Schwarzburg line. This porcelain is of an exceedingly fine body equal to the best French and the decorations displayed thereon are delightfully pleasing.

The Central Glass Works, represented by A. P. Doctor, 66 West Broadway, will have a number of novelties and new cuttings of rock crystal effect on old lines. A new hotel goblet in lotus flower design with wire optic and drawn stem, is being shown. The goblet, which is larger than those usually made, is very pretty in effect.

John Nixon, 66 West Broadway, representing the Fostoria Cut Glass Company, is showing samples of the new Intaglio-Colonial line of pressed glass, in flower designs. This differs largely from the old plain and symmetrical figures and will be a large and well-finished line. There will also be new lines in blown, etched and cut glass.

A. A. Bean, 25 West Broadway, is receiving many new designs from the Laurel Cut Glass Company. A.

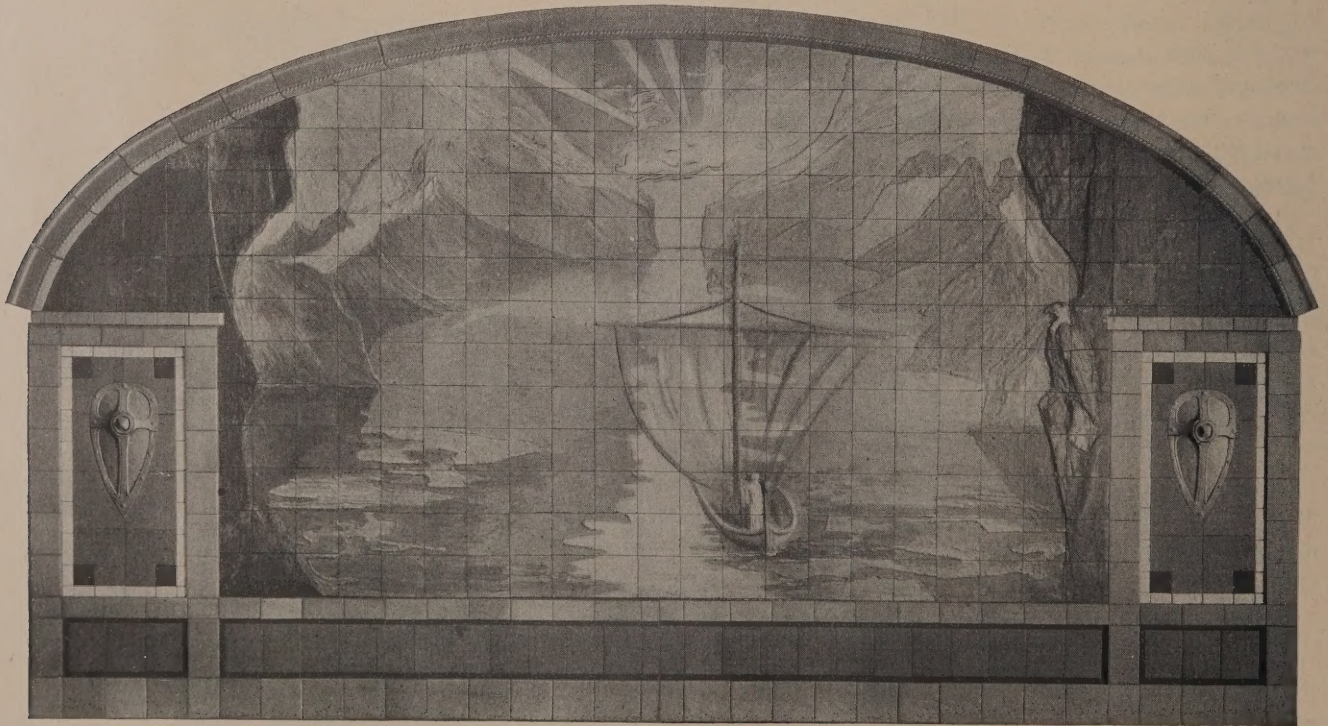
H. Heisey & Co. are also getting out many new lines in pressed glass.

A. O. Lanternier & Co., represented by George Pallier, are opening their display of new lines in the Borgefeldt building, Sixteenth Street and Irving Place. Among recent arrivals are some very interesting effects in color and gold incrustations, which are sure to attract a great deal of attention among 1911 novelties.

E. B. Dickinson is occupying his new quarters in the Fifth Avenue Building. The suite consists of three beautifully finished rooms, one a general display room and office, one for china and dinnerware and the other for glassware. A line of the Carona Glass Company, in light cut glass of floral design with satin finish and bright cutting, is attractively displayed.

William N. Warrin, 25 West Broadway, is handling the new line of the J. W. McCoy Pottery Co., of Roseville, O., and is displaying a number of samples of their imitation white marble in jardinières, pedestals, vases, fern dishes and combinets, a combination fern dish and candelabra.

The man who conducts his business on the theory that it doesn't pay and he can't afford to advertise, sets up his judgment in opposition to that of all the best business men in the world. Says an experienced advertising authority: "With a few years' experience in conducting a small business on a few thousand dollars capital, he assumes to know more than those whose hourly transactions aggregate more than his do in a year, and who have made their millions by pursuing a course that he says doesn't pay."



Decoration in Faience for the Norse Room, Fort Pitt Hotel, Pittsburg, Pa. Designed by John Dee Wareham and Executed by the Rookwood Pottery, Cincinnati, O.

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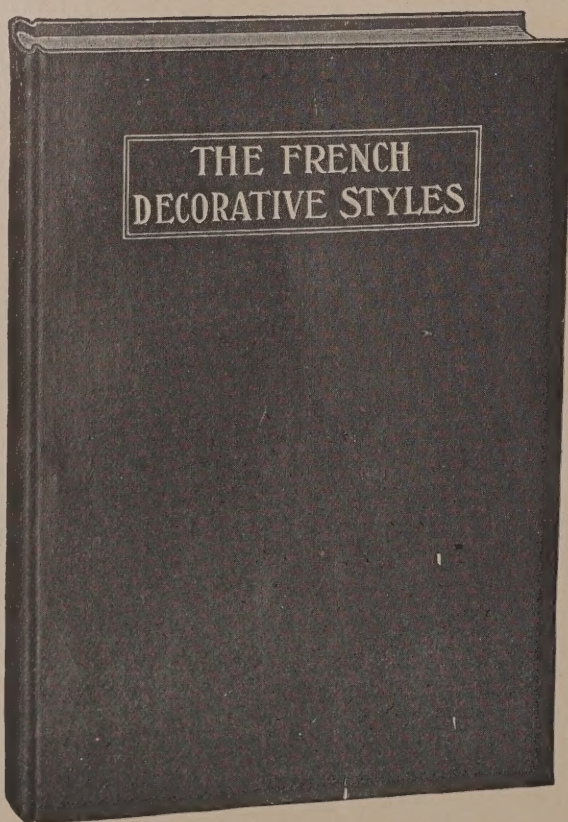
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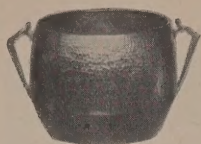
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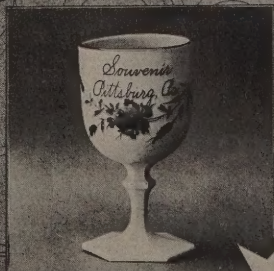




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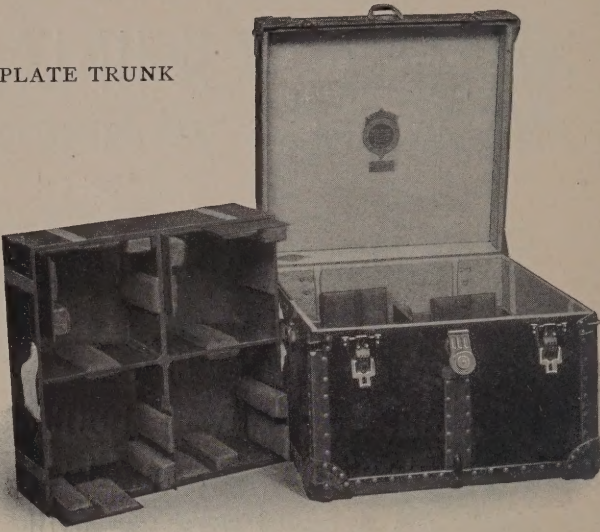
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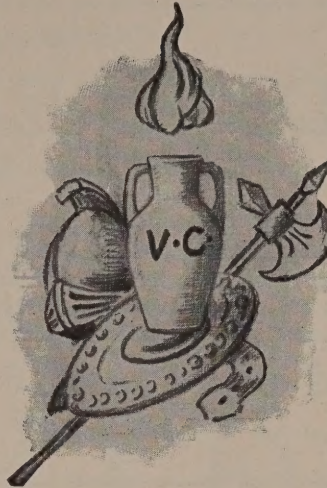
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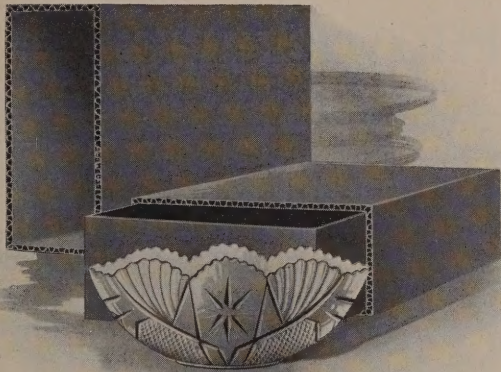
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